

Grafrica

New Directions | For Positive People

VOL. V NO. 14

A Grafrica Publication, All Rights Reserved. APRIL 18, 1982

25¢



Inside This Issue:

Schomburg Center Exhibition
Scans

Black Dance In Photographs

Black Women Artists:

Images In The River

The Roots of "One Mo' Time"

Death of A Prophet

A New Film on
Malcolm X

Serving New York
and New Jersey

OUR GIANTS SPEAK

The Church and Prejudice
by Frederick Douglass

Frederick Douglass joined the ranks of the Abolitionists in 1841. During his first three months as an activist as a lecturer, he insisted extensively in the consciousness of the Abolitionists that Douglass "gave a fresh impulse to anti-slavery."

On hearing him address the Plymouth Church (Rhode Island) Anti-Slavery Society on November 4, 1841, the editor of the *Hingham Patriot* wrote, "He is very fluent in the use of language...choice and appropriate language, too, and talks as well...as men who have spent all their lives over books. He is forcible, keen and very sarcastic; and considering the poor advantages he must have had as a slave, he is certainly a remarkable man."

The following is a reprint of that speech.

At the South I was a member of the Methodist Church. When I came north, I thought one Sunday I would attend communion, at one of the churches of my denomination, in the town I was staying. The white people gathered round the altar, the blacks clustered by the door. After the good minister had served out the bread and wine to one portion of those near him, he said, "These may withdraw, and others come forward"; thus he proceeded till all the white members had been served.

Then he drew a long breath, and looking out towards the door, exclaimed, "Come up, colored friends, come up for you know God is no respecter of persons!" I haven't been there to see the sacrament taken once.

At New Bedford, where I live, there was a great revival of religion not long ago—many were converted and "received" as they said, "into the kingdom of heaven." But it seems, the kingdom of heaven is like a net; at least so it was according to the practice of these pious Christians; and when the net was drawn ashore, they had to set down and cull out the fish. Well, it happened now that some of the fish had rather black scales; in these were scooped out and packed by themselves. But among those who experienced religion at this time was a colored girl; she was baptized in the same water as the rest; so she thought the might sit at the Lord's table and partake of the same sacramental elements with the others. The deacon handed round the cup, and when he came to the black girl, he could not pass her, for there was the minister looking right at him, and as he was a kind of abolitionist, the deacon was rather afraid of giving him offence; so he handed the girl the cup, and she tasted. Now it happened that next to her sat a

young lady who had been converted at the same time, baptised in the same water, and put her trust in the same blessed Saviour; yet when the cup, containing the precious blood which had been shed for all, came to her, she rose in disdain, and walked out of the church. Such was the religion she had experienced.

Another young lady fell into a trance. When she awoke, she declared she had been to heaven. Her friends were all anxious to know what and whom she had seen there, so she told the whole story. But there was one good old lady whose curiosity went beyond that of all the others—and she inquired of the girl that had the vision, if she saw any black folks in heaven? After some hesitation, the reply was, "Oh! I didn't go into the kitchen!"

Thus you see, my hearers, this prejudice goes even into the church of God. And there are those who carry it so far that it is disagreeable to them even to think of going to heaven, if colored people are going there too. And whence comes it? The grand cause is slavery; but there are others less prominent; one of them is the way in which children in this part of the country are instructed to regard the blacks.

"Yes!" exclaimed an old gentleman, interrupting him—"when they behave wrong, they are

told, 'black man come catch you.'"

Yet people in general will say they like colored men as well as any other, but in their proper place! They assign us that place; they don't let us do it for ourselves, nor will they allow us a voice in the decision. They will not allow that we have a head to think, and a heart to feel, and a soul to aspire. They treat us not as men, but as dogs—they cry "Stu-boy!" and expect us to run and do their bidding. That's the way we are liked. You degrade us, and then ask why we are degraded—you shut our mouths, and then ask why we don't speak—you close your colleges and seminaries against us, and then ask why we don't know more.

But all this prejudice sinks into insignificance in my mind, when compared with the enormous iniquity of the system which is its cause—the system that sold my four sisters and my brothers into bondage—and which calls in its priests to defend it even from the Bible! The slaveholding ministers preach up the divine right of the slaveholders to property in their fellow-men. The southern preachers say to the poor slave, "Oh! if you wish to be happy in time, happy in eternity, you must be obedient to your masters; their interest is yours. God made one portion of men to do the working, and another

to do the thinking; how good God! Now, you have no trouble or anxiety, but all you can't imagine how perplexing it is to your masters and mistresses to have so much thinking to do in your behalf!

Oh! how grateful and obedient you ought to be to your masters! How beautiful are the arrangements of Providence!

Look at your head, your hands—see how nicely they are adapted to the labor you have to perform! Look at our delicate fingers, so exactly fitted for our station, and see how manifest it is that God designed us to be thinkers, and you the workers—Oh! the wisdom of God!"

Words Of The Week

"Every people should be the originators of their own destiny, the projectors of their own schemes, and the creators of the events that lead to their destiny."

Martin Robinson Delany

On The Cover

George and Aida Walker Hall Sculross, N.Y.C. 1905. From the current exhibit: See "Schomburg Center Exhibition Seeks Black Dance In Photography."

Grafrica

Publisher
Andrew Fonten

Editor
Paula B. Washington

Staff Photographers
Manna K. Muses
Ava Niers

Assoc. Editor N.Y.
Kathryn Collier

Staff Writers

Bon Havre
Bruce Terry
Jacki Lakes
Ed Fleming
Nevin Hilroy
April Eugene
Acceber
Idnisa Baye

Poetry Editor
Pepu Charles

Photo Editor
Glen Francis

Distribution Manager
Mark Winston

Grafrica is published weekly (Sundays) by Grafrica Multi Media Inc. President: Dr. Sam Siler, Vice President: Oliver Parks, Chairman Board of Directors: Mercia Parks. All Rights Reserved. No material may be reproduced without written consent from publisher. Paid and controlled circulation for New York and New Jersey \$3,000. Subscriptions: \$15.00 annually. Address all correspondence to GRAFRICA, 28 Emerson Street, East Orange, New Jersey 07018 or phone (201) 678-7225.

Name		
Address		
City	State	Zip

Mail check or money order for \$15.00 (1 year) to:
Grafrica, 28 Emerson Street, East Orange, N.J. 07018

Allow 3 weeks to process order

Black Women Artists: Images In The River

By Deborah Stapleton

She does not know
Her beauty,
She thinks her brown body
Has no glory.

If she could dance
Naked,
Under palm trees
And see her image in the river
She would know.

But there are no palm trees
On the street,
And dishwasher gives back no images.

I often have been told that I am an inspired writer. I don't argue to write, I am inspired to write by people I read about or meet, by places I have been, by things I have seen or heard. When I first read this poem, "No Images" by Waring Cuney, about twelve years ago, I was inspired to write. What to say or how to say it, I did not know. It took me all these years to understand, not the poem, or the feelings it expressed, but rather about whom I had been inspired to write.

It was a sudden happening. I was sitting talking with six beautiful Black women artists, and they were telling me how they had come together to develop their craft, to grow as individuals, to care about each other, and to form a bond. During those moments, as I listened to these women speak of themselves and their work, I realized that Waring Cuney had inspired me to write about the beauty of these women, and the greatness of their art.

Black Women in Visual Perspective, as defined by its members, "is a group of Black professional female artists. BWVP was established, in 1973, as an organized outlet to encourage Black women artists to create and exhibit their original works of art." They wanted to motivate each other and to expose their work, to "dance naked under palm trees and see (their) images in the river" in order that we, who are used by their work, could reflect and see the beauty in our "brown bodies."

Gladys Grauer was and is the inspirational force behind the organization. When I questioned the group about how BWVP first began, they all smiled, and these beautiful Black women of different hues and textures, turned to Ms. Grauer, and, as if in unison, said, "well, Gladys, tell her how we began."

In 1971 Gladys Grauer had the AARD Studio Gallery on Bergen Street in Newark, and was feeling a need to do something more. "I believed then, as I do now, that women who are artists cannot pursue their craft by themselves," Ms. Grauer explained. "Families, marriage, children, jobs, etc., often make it difficult for women artists to function individually. I believe that there is more strength in the group concept. The group helps us to continue our art work. Painting alone can cause periods of depression which prevents any serious work from being produced. Being in BWVP means that we have committed ourselves to at least one new piece for every

show. During my family period, for instance, I did not produce much art. Most things I painted were put in the attic. These were lost years, as I reflect on them now. The reason I began Black Women in Visual Perspective was the fact that I did not want to see this 'empty' period happen to younger Black women artists. I believe now that I have gotten the other BWVP members to use their years as I have

begin to use mine. In addition to which, I have learned to respect each one of these women for their commitment to art."

Black Women in Visual Perspective is purposefully kept small. A few people have come and gone, however, the group is maintained normally at ten. The key work in BWVP for incentive is growth. Each member has a different artistic perspective, and each has contributed in her own way. Every member must exhibit each year, and must produce one new piece for each exhibit. BWVP has assumed the responsibility of members, and the members who are still struggling to achieve recognition. BWVP provides competition and self-motivation. It forces its members to deal with the reality of being Black women with problems, roles and talent. More importantly, it has permitted them to get some serious art accomplished. The fact that BWVP was composed of women who had different experiences—some with families, some alone, some just married—and dif-

(Continued on Pg. 8)



Marietta Betty Mayes' "Oshun Festival Player."

OLDSMOBILE OMEGA... THE SMALL OLDS THAT LIVES UP TO A BIG REPUTATION.



**OLDSMOBILE
OMEGA...**

Even today,
there's still room
to do it with style.

The compact Omega offers Oldsmobile quality and style, and that says a lot! Olds has always meant superb styling, fine quality, advanced engineering: a smooth ride, plus value. Olds Omega for '82 offers all that...and more! More estimated miles per gallon than last year with the remarkably efficient electronic-fuel-injected, 4-cylinder engine. Impressive traction with front-wheel-drive, and a surprising amount of room for five adults. Omega is a truly handsome and prestigious small car that offers the quality and style you expect from Oldsmobile.

41 **26**
mpg est. EPA est. mpg

Use estimated mpg for comparison. Your mileage may differ depending upon speed, distance, weather, actual highway mileage, etc. Some Oldsmobiles are equipped with engines produced by other GM divisions, subject to related component availability. See your dealer for details.

Oldsmobile

We've had one bull for you.

The Roots Of "One Mo' Time"

In the once-luxurious French Quarter of old New Orleans, two streets meet on the corner of Iberville and Burgundy. Imprinted on the sidewalk of that historic corner is the sole word "LYRIC" in a robin's-egg blue tile. This tile is the only survivor of a fire in 1977, which destroyed a bastion of the T.O.B.A. circuit (Theatre Owners Booking Agency or, as the performers named it, Tough On Black asses, or Acts, if you will, because it paid so little except to headliners), and left only an empty space used today as a parking lot. Would it be possible, if you stood very quietly, say at midnight on any Saturday night, to hear the ghostly reminders of the earthy sounds of Black vaudeville resounding through the hall? Of such great immortals as Beale Smith, who was a headliner on the circuit back then, or Butterbeans and Susie, Ma Rainey, Wilbur Sweatman and his clarinet, or Sweet Mamu Stringbean (whose real name was Ethel Waters) These were just some of the names who graced the Lyric Theatre's stage before the decline and slow death of T.O.B.A. during the depression.

Regardless of educational or economic level, Blacks were not allowed to attend the French Opera House or the symphony, concerts and ballets that traveled to New Orleans. The Lyric Theatre, therefore, had to satisfy all levels of taste for its audiences. Imagine the eclectic spectacle of opera singers preceding Black-face contortionists, of classically trained dancers following the hideous of clowns and jugglers, or scullion blues and just before dramatic acts. The Lyric audiences would simply watch what they liked, keep their tickets valid, and go out to smoke a cigarette while waiting until an act they liked went on.

A company traveling under the auspices of T.O.B.A. would travel

"second-class" train to such cities as Memphis, Atlanta, New Orleans, but also small Southern hamlets. Costumes and sets were minimal, and center-stage singing or comedy routines were most popular. As one lady said, "It was just you, you took center-stage and let 'em know it, cause if they didn't like what you was doing up there, they would sure let you know!" The audience was "all-coupled," but Whites were allowed in the balcony to watch the Saturday midnight show only—Whites and Blacks were not allowed to be under the same roof by law but the after-hours places in the mid-light district didn't mind, and neither did the Lyric Theatre. The law simply didn't count.

The performers were expected to work with the house band on the circuit, and luckily New Orleans was blessed with great sidemen. The New Orleans band, in particular, had a fine reputation as an excellent pit band that was a pleasure to play with.

An occasional turkey would never cause as much "checking the number on your ticket" as a gold tooth. The theatre seated between 350-500 people, and as the only live entertainment house for Blacks, usually held a near-capacity

house. Many Black performers, particularly in the early stages of their careers, alternated between the

Negro variety houses and the white ones. The goal, of course, of every vaudeville artist of whatever race or color, was the

Palace on Broadway. Some performers from the T.O.B.A. circuit eventually made it there and saw their names blown up

into top billing. → Bill Robinson, Ethel Waters, Beale Smith, and Bert Williams, just to name a few notables.

MEET THE SMIRNOFF® MAIN SQUEEZE THAT'S SURE TO PLEASE.



Some things in life just naturally go together. Like crystal clear Smirnoff and fresh squeezed grapefruit juice over ice. The perfect duo. And if that's not enough, we've got another Main Squeeze for you.

Meet Ms. Robin Harps, our lovely new Main Squeeze contest winner picked from thousands of entries from all over America.

Robin is a Chicagoan, a flight attendant for a major airline, and a woman who knows what she likes.

We're sure that between the two, we've got a Main Squeeze that's sure to please.



DON'T WAIT



SUBSCRIBE

Schomburg Center Exhibition Scans Black Dance In Photographs



Contestants for the Cakewalk Contest circa. 1920.

Dance lovers will leap at the opportunity to see exciting motosteps in the history of Black dance highlighted in a photographic exhibition at the Schomburg Center for Research in Black Culture.

One hundred images document the countless contributions Blacks have made to the history of American dance from the mid-nineteenth century to the present. The exhibi-

tion scans various dance forms including: vaudeville, tap, musical theatre, social and concert dancing, ballet and modern.

Diverse performers from "Peggy" Barron and "Snakehips" Tucker to Arthur Mitchell and Alvin Ailey will grace the walls of Schomburg's gallery. Williams and Walter doing the Cakewalk and the Linds Hoppers at the Savoy are but two of the pictures that reflect the

energy and mood of the periods they represent. The exhilarating sensation of figures in flight and the technical skill of fast moving feet are recorded with concert for the beauty and special character of dance gestures.

Pioneers in concert dancing whose choreography was greatly influenced by African and Caribbean dance patterns such as Asadata Dafora, Pearl Primus and

Katherine Dunham will also be featured. From slavery days to present the combination of characteristic African dance expression with traditional European dancing has given birth to a uniquely American dance style.

Deluzak Willis Thomas and Alice Adamczyk, curators of the exhibition, have chosen photographs, graphics and quotations from Schomburg's collections that exemplify Afro-

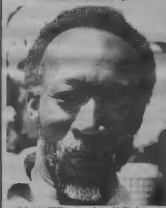
Americans' participation in the world of dance. James Briggs Murray, head of the Schomburg Center's Audio Visual Section, has prepared a 20-minute videotape of rare Black dance footage to be shown continuously during the opening night of the exhibition.

"Black Dance in Photographs: From the Mid-

Nineteenth Century to the Present" may be seen at the Schomburg Center, located at 515 Lenox Avenue.

The Center is open Mondays, Tuesdays and Wednesdays from 12 to 8 p.m., and Thursdays, Fridays and Saturdays from 10 a.m. to 6 p.m. The exhibition will run through May 28.

LIBRARY 'BOOKS' MAJOR FAIR



John A. Williams, author of *Clicksong*.

The Newark Public Library's Second Annual Book Fair, a wide-ranging festival, will be held on Sunday, April 24, 1982 from 12 noon to 5 p.m.

Authors, publishers, small and large presses and organizations will be represented at the event. A mini version of the Library's highly successful "Used Book Store" will also be set-up with a huge cross-section of works for sale. Programs ranging from talks on how to publish your own book to the War in El Salvador, as well as poetry readings and fiction discussions will be

held throughout the afternoon. Author John A. Williams will talk about his new work *Clicksong* at 3:00 p.m.

All programs are FREE of charge and open to all in attendance. Browsing is encouraged and authors will be available for autographing works and small table-side chats.

The Newark Public Library is located at 5 Washington Street in downtown Newark, easily accessible by auto or mass transit.

For more information, call (201) 733-7800 or 7771.

Pot Pourri

HAPPY BIRTHDAY VERTA!



Amiri and Amina Baraka host celebration for Verna Mae Smart-Groves (center). Photo by Glen Friscon.

Amiri and Amina Baraka had a birthday bash in honor of Verna Mae Smart-Groves, actress, poetess and author of "Vibration Cooking" at their home on Sunday, April 4, 1992. I first knew of Verna in the late sixties when she performed with Sun Ra's sekou at Symphony Hall in Newark. Even then, she came off as the African priestess in effect, Space Goddess, that she truly is. Even then, her carriage was a statement informing the world to make way for the talent she had to share. The "Vibration" lady and her two stunning daughters, Kali (a senior at American University in Washington, D.C.), and Chandra, (sophomore at New Mexico University), enjoyed the birthday celebration and celebration it was. To understand the spiritual and aesthetic quality of the gathering,

one must appreciate the setting and the people responsible for pulling it off.

Amiri and Amina Baraka are as beautiful and "spiritually together" as they were when I first met them over ten years ago. Their only visible change was having become more yellow and complected to one another. Their spacious home has the air of a living museum of traditional and contemporary African/African American art. When questioned as to why she and Amiri give the adult, Amina, stated that, "...Verna exemplified Black culture—she brought it to the attention of many Afro-Americans; she has, in fact, raised the whole level of our cultural process. I respect her line, during a period when people said Black was out and Afro American was in, she remained Black, plus,

she's my friend."

A potpourri of people, Eastern Star members, Deacons, a Dentist, nurse's aide, playwrights, artists, actors, and actresses and politicians graced their home in honor of Verna.

It occurred to me that there were four generations in one room—Verna's mother, her grandmother, Verna Mae herself, and her children; not to mention cousins, nieces and nephews of her clan. As Verna made introductions (between happy weeping and reveling with the turn out of well whetted, it was obvious that the lady stroked the crowd she did because the herself is the epitome of talent, art and aggression. In studying her moods during the course of the evening, they ranged from elated to pensive to incredulous, (all this, for me). The excellent food was

prepared by Amina's mother and sister. I was overwhelmed with the repeat of fried chicken, greens, corn bread, potato salad, etc., but the real highlight was the bowl of fried chicken livers with the hot sauce dip. This writer, (unashamedly) made several dozen trips to the chicken liver bowl until my ulcer began to demand an explanation. Eventually, the wine made everything feel better! The music was good—traditional jazz, then soul, but the musical highlight was a get-down, gut-busting blues trio with Verna opening poetry, Buddi Henderson on guitar, and attorney Junius Williams playing the harmonica.

The guest list read like a "Who's Who" of African American letters, music and art including: Marie Brown, Editor of "Ebon" magazine; Dorothy

White, Arts Editor of "Ebon"; Richard Wesley, author of "Uptown Sunday Night"; Stan Terrell, Edna Bailey and Ken Wood, reporters for the "Star Ledger"; Nathan Heard, author of "Howard Street"; Tim White, proprietor of "World Wide Handicrafts"; Clarence Lilly, General Manager of the Theater of Universal Images; Bill Moran, attorney; Mel Edwards, sculptor; Jayne Cortez, poet; Yvonne Esmon, the travel agent from Sloan's Travel who was responsible for orchestrating Verna's trips; Dr. and Mrs. Croome; Pat and Bob Curran, editorial writer for the New York Times; Cliff Carter, a co-founder of the Chad School and Mrs. Joyce Carter, member of the NAACP; Ben Jones, pop-

ular painter; Joan and Ted Pinckney, head of the Mathematics Department at University High School; and Vincent Smith, renowned artist currently running an exhibition of pastels and mixed media paintings called "Journey to the Source" at the Spectrum Gallery in New Rochelle, New York.

Needless to say, there were many friends and colleagues whom I had not seen in years. The conglomeration of art, culture and just down-to-earth folks was overwhelming. I personally thank the Barakas for showing their love for Verna through their hospitality and grace and to Verna herself, "Happy Birthday Baby!"

By Salyah

People On The Move



Tom Fullard Wilks, a Business Systems Representative for Western Electric's Account Management Team serving the four C&P Telephone Companies, has been selected for inclusion in "Who's Who in Corporate Black America." Mr. Wilks' Team, based in Bethesda, Maryland, serves the C&P Telephone Companies in Washington, D.C., Maryland, Virginia and New Virginia.

Members are selected on the basis of job pos-

ture, career progression, professional responsibilities, academic background, and community exposure and involvement.

Mr. Wilks holds a Master's Degree in Marketing from Southern University in Washington, D.C., and a Bachelor's Degree in Marketing, Management and Transportation from the University of the District of Columbia. She is a published poet in the American Collegiate Poets, 1975 and 1976.

(Continued from Pg. 3)



Gladys Grauer

recent problems in producing their work made it very good for us to come together."

Listening to each member discuss her reason for belonging to BWVP helps one to understand the uniqueness of the group. Bess Washington, the newest member of BWVP, for instance, indicated that the group had given more to her than she had given to it. "I knew the group existed; and, knowing it existed gave me the incentive to continue to work. My girl had been my marriage and two children. Then I decided that in spite of everything else, I wanted to work as an artist. I went back to school for my certification, and during my student teaching at Woodstock High School, I met Nettie Thomas. She invited me into BWVP." Bess works with fiber, and is admired by the other members because she has contributed a whole new art form to the group.

Each member can sponsor another artist to

become a member. "The reason for this is that we did not want individuals who were only into art as a hobby to join," cited Janet Taylor Pickett. "As women we have enough problems getting the larger population to understand us. We have to be serious about our work." For Janet, coming from Michigan and a large white university, to a new job, a new marriage, and not having anyone with whom to share ideas, BWVP seemed like a good drink of water after a long spell on the hot desert. "I have met some very vibrant and vital women in BWVP. It is something for me to latch on to. Something very special. I hope to be with everyone here ten years from now; and, I know we will because we always will be artists."

Nettie Thomas stated that "meeting artists who

were exhibiting outside of the group" motivated her to do the same. "If you're serious about what you're doing, then you have to do it on your own. BWVP encourages individual exhibits as well as collective shows." At one time the members held a workshop for high school students at Janet Taylor Pickett's home. "We talked with these young women about life experiences and art. We are all teachers. We are all in different stages in our lives. We gave encouragement to these young women. Everyone went home with something." The lack of money is the only reason BWVP stopped doing these workshops.

BWVP has given Marietta Betty Mayes strength and experience. It has taught her to work within a

(Continued on Pg. 9)



Wanted Dead or Alive, 1981



Heritage Acrylics, 1981.

(Continued from Pg. 8)

group. "I really had not worked well on my own. I needed the encouragement from the group. Before I joined BWVP, I did not think or feel like an artist, now I do. I have joined other art groups. I have made changes in my paintings. I have experienced different types of media. Everyone in BWVP has a different style. To see and experience the different styles and techniques is a contribution in itself.

Eleta Caldwell stated that she would not have been an exhibiting artist if it were not for Gladys Greater and BWVP. "Gladys was responsible for me exhibiting my work. In many ways, knowing other female artists is very special. I feel privileged to know as many working artists as I know. Most working artists are not as lucky. I am not an organizational person, and yet I have been in BWVP for 10 years, and am now its president."



Eleta Washington

Members of BWVP are individuals. We are not 'group' people. We are just accepting the fact that we are artists. We have become more honest as a group because of what we mean to each other. There is a bond of pressure in BWVP, but more of it appears to

be self-motivated.

"There is something very special about being Black, and being a woman," states Eleta Caldwell. "Our perspective is that we are recording a very important part of life. We are saying so much in our art. We always talk about our society. Eleta Washington is saying something very positive 'old art...new culture.' She is doing an old craft and saying new things with it. Marietta Berry Mays is like a magician when she works with children, helping them to be creative and discovering their talents. We are not tied up in any sexual discoveries. We are making more definite statements than that. Ten years ago we were clinging to each other. Today, we exhibit on our own. We support each other."

What does the future hold? Our goal is to purchase a house in Newark. We are dedicated to this city; it has been like 'home' for us. We want to use the building for a gallery and artists' studios. We also want to develop a children's studio because we believe in our youth and recognize their talents. Finally, and most importantly, our goal is to be recognized as a group of professional women artists who have given something to our public, and have served as an inspiration to other young women artists."

Black Women in Visual Perspective we salute you!

Members of BWVP are: Eleta Caldwell, Vickie Craig, Gladys Greater, Marietta Berry Mays, Karen Patterson, Janet Taylor Packer, Nettie Thomas, Margaret Slade Kelly.)



Wardress: Moremi led the battle



Eleta V. Caldwell, President of BWVP

Don't let a few miles turn you into a distant relative.

Just because moving to a different job or a different house has put miles between you and your family, that's no reason to become a distant relative.

Even though you no longer live that close together, there's a way to make it seem like you still do.

Call. And you'll feel like you're home again, even if home is miles away.

With one simple phone call you can visit your family or friends in Teaneck, Morristown, Cherry Hill or anywhere else in New Jersey, without ever leaving home.

CLIFTON

TRENTON

Direct dialed calls within

New Jersey are inexpensive during discount calling times — after 5 pm and weekends.* So you can afford to call more often. And because you visit by phone instead of by car, there's no time spent traveling and no money spent on gas.

Moving away shouldn't separate you from your loved ones. Call them today. It'll bring you close together even though you're miles apart.

Reach out and touch someone.



New Jersey Bell

*Peak times calling rates higher than off-peak. New Jersey plans to raise rates. Customers: Check in your telephone directory.

BOOKS ON CONTRIBUTIONS OF BLACK WOMEN TO AMERICA NOW READY FOR ORDERS

COLUMBIA, SC—Two volumes which cover a 200-year history of the Contributions of Black Women to America are now ready for orders and a large 1982 delivery.

The books are the culmination of a two-year research project at Benedict College, with the research and writing funded by the Women's Educational Equity Act Program of the U.S. Department of Education and by the Ford Foundation.

Dr. Marianna W. Davis, Professor of English, directed the project—the first effort to bring together under one cover information on Black women who made valuable and noteworthy contributions to the growth and development of the United States from 1776 to 1977.

More than 135 persons across the country worked to produce the ten separate manuscripts published in the two volumes.

Each of the manuscripts was critiqued and evaluated by three different teams of experts, including a national review panel for each area convened by the Women's Center of Wellesley College in Massachusetts.

Included in Volume 1 are contributions by Black women in The Arts, Media, Business and Commerce, Law, and Sports.

Volume II contains information on Black women achievers in Civil Rights, Politics and Government, Education, Medicine, and Sciences.

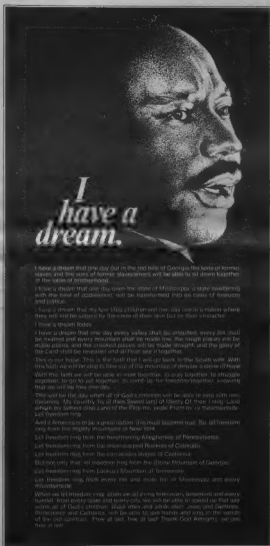
Each volume carries photographs of many of the Black women discussed in the book, a bibliography and index for each of the subject areas, and names of project personnel.

"The materials are written to be read and used by high school students, college students, researchers, curriculum developers, teachers and the lay public," Dr. Davis said. "Because of the limited number of books being

printed, I urge you to order now for your June 1982 delivery."

Orders for Contributions of Black Women to America should be

sent to Kendry Press, Post Office Box 3097, Columbia, SC 29230.



**Building
a future.
Dream by dream.**

It all starts with a dream. To be a lawyer. A doctor. A Golden Gloves champion. To own your own business.

And it starts with the people who have those dreams. Who are working to make those dreams real. You'll be seeing their stories in the months to come. Because they end up building a future... a good, solid future... for all of us. Dream by dream.



DEATH OF A PROPHET

A New Film on Malcolm X, by
Woodie King, Jr.

Fanatics tried to first-bomb Malcolm X's home. They tried to murder him while he slept. They followed him everywhere: Africa, Europe, The Far East. **Death of A Prophet** is a new suspense thriller film based on events of the day Malcolm X died, beginning at midnight and progressing dramatically through his death at the Audubon Ballroom.

Death of A Prophet asks many questions relating to his death. Why was he so hated? Where were the police on that Sunday? How did the killers escape the Audubon Ballroom?

Death of A Prophet is the story of a 20th cen-

tury prophet—a man who knew he was going to be burned and assassinated. The film also looks at the religious fanatics who killed him.

Death of A Prophet is one hour in length, 16mm, color. The film uses documentary footage from the 1960's. However, the dramatic restoration of that day's events are scripted and actors perform roles. In form, the film is a political suspense melodrama because it mixes the documentary footage with the new dramatic footage. In addition, **Death of A Prophet** uses on-camera interview with leaders who knew Malcolm X and whose lives were affected by his

death, i.e., Ossie Davis, Amiri Baraka, and Yuri Kochiyama.

Death of A Prophet stars Morgan Freeman, Yolanda King, and Mansoor Najee-ullah. Mr. Freeman recently appeared on Broadway in **The Mighty Gents**; on television he starred with Cicely Tyson in **The Marva Collins Story**. Other television appearances include **The Hollow Insigne**, **Brooklyn**, **Attica**, **Palmerstown, U.S.A.** Mr. King is the daughter of the late Reverend Dr. Martin Luther King. She appeared in the television motion picture **KING! Mansoor**. Najee-ullah appeared on Broadway in

G.R. Pointe and The Mighty Gents. His film credits include **Thieves and Pies/Fall**.

Max Roach, America's great jazz drummer, composed and performed the music.

Chair Davis provided narration.

Death of A Prophet has been purchased for airing by WNET/13, New York and NOS/TVAR, The Netherlands.

Death of A Prophet was written, produced, and directed by Woodie King, Jr. Mr. King has produced and directed **The Long Night (1976)**, **Black Theatre Movement (1978)**, and **Torture of Mothers (1981)**.



Jerry Leaphart, lawyer and space buff, who believes that oil and gas exploration does not end here on earth.

If you think that outer space is a vast lawless frontier, just talk to lawyer Jerry Leaphart. He'll tell you that the spectacularly successful first flight of America's space shuttle Columbia has opened up new vistas, not only for science and industry, but for the legal profession as well.

Leaphart is an attorney at Texaco U.S.A.'s Cherry Hill, New Jersey, regional office. He is also a space buff, with extensive knowledge of the legal and scientific aspects of the space program. He is a Distinguished College of the Space Studies Institute at Princeton, N.J.

Leaphart points out "probably the most important current topic in space law is the so-called 'Moon Treaty' which spells out the ground rules for exploitation of resources on the moon and other celestial bodies until an international organization is established to regulate these activities."

It's the area of space exploration that interests Leaphart most. Does this mean that some day energy companies such as Texaco may be exploring far off and gas beyond the boundaries of earth?

"It's quite possible," Leaphart speculates, "though this will probably not take place on the moon. There are other candidates for oil and gas exploration in the solar system."

"One of the ways those energy resources could be recovered is by sending a space craft to the asteroids where mining would take place. Another proposal calls for bringing the entire asteroid back to near-earth locations for processing."

"As projects like these are conceived and planned, a number of legal issues will arise," Leaphart points out. "Should a single company have the exclusive right to exploit natural resources in a certain area of the planet Mars, for example?"

Leaphart believes that developing energy resources in outer space will be done by companies with expertise in the field. "It seems logical that we might use our accumulating experience in seeking energy resources in non-terrestrial spheres at some future time."

Leaphart adds: "Maybe some of these 'outcrops' will be made by oil men and women."

BUSINESS HINTS THE WORD BLACK

by Luanna C. Blagrove

Next to the word small in the word Black is in form of business. With the word Black we are no longer fenced in we are freed in. Since there is no such business structure as "Black" business" we should open up the sides of the box, let them fall away and just be a business. A business can be located anywhere and operated by anyone.

Black is defined as without brightness or color, soiled or stained with dirt, gloomier, dismal,

without any moral light or goodness; evil, wicked."

Thus one can see where the gloomy and dismal outlook for minority owned and operated businesses come from—the word Black. We use a word that has a "derisive" effect even on our business without even knowing it.

Most of us are in predominantly Black neighborhoods because (1) racist attitudes that do exist and (2) living habits of wanting to be close to

another minority—comfortable among our kind. However, this does not mean that we cannot grow in our location. What we need is to put some brightness into our business.

This brightness can be done in many ways starting with our thinking brighter about our business and working smarter to create our plain solid growing business.

What Black owned businesses do not need is sympathy. They need more

tender loving care and creativity from their owners!

(This is an excerpt from **STRATEGY FOR MINORITY BUSINESSES** by Luanna C. Blagrove. To order **STRATEGY FOR MINORITY BUSINESSES** send your check or money order for \$6.95 (\$9.95 plus \$1 handling fee) to **BLAGROVE PUBLICATIONS, P.O. Box 584, Manchester, CT 06080**.)

SPRING FORWARD WITH FAMILY HEALTH FREE GIFTS & REFRESHMENTS! FREE HEALTH SCREENING

General Health • Breast Exam • Pregnancy Test
Stress Pressure Test • Male Counseling/Referral

FROM APRIL 17 TO MAY 22, 1982

Saturdays, Mondays, Fridays ONLY

9 a.m. - 1 p.m. 2 - 5 p.m.

At These New Planned Parenthood Locations

NEWARK

151 Washington St.

622-3900

VERONA

799 Bloomfield Ave.

239-6003

courtesy of

planned parenthood
essex county

What's Going On

N.Y.

"Benjamins"

The Family, internationally known for its dramatic presentations, and OBIE and Drama Desk Award winner, is proud to announce the presentation of "Benjamins," a new play with music by Sherman Adams, at The Cathedral Of St. John The Divine. "Benjamins," directed by The Family's artistic director, Mervin Frias Camillo, is a drama on the lives of a Hispanic gang on the Westside of 86th Street which includes their boozing with crime, love, poverty, sex,

culture, religion and punishment. The title "Benjamins" is the result of the mispronunciation of the gang's name, The Bismuths, by one of the members because of his Hispanic roots.

Performances of "Benjamins" will be held at The Cathedral Of St. John The Divine, 110th Street and Amsterdam Avenue on April 18 at 6:00 p.m.

Admission is \$5, Senior Citizens \$2.50 and TDF Vouchers are accepted. For info: 477-2522.

Jazz

Moravian was Sina Educational Institute presents its Second Annual Fund-raising Jazz Concert featuring Randy Weston, Leon Thomas, and other artists.

The concert will be held Sunday, April 18, 1982 at

Music and Arts High School, 115th Street and Convent Avenue, Harlem, New York. The tickets are \$7.00 paid in advance and \$10.00 paid at the door. For info call 664-0889 between 9:00 a.m. and 6:00 p.m.

Black Spectrum Presents Original Drama

Black Spectrum Theater's award-winning Adult Company presents an original dramatic production, *The Relationship Game* at the theatre, 205 E. Linden Blvd., St. Albans (Queens). Performances are every Friday and Saturday at 8 P.M. and Sunday at 4 P.M. beginning Friday, April 16th through May 9th. This up-tempo dramatic production explores man/

woman relationships, some of its problems and possible solutions. The play was written by the talented duo Producer/Writer, Carl Clay and Stage/Actress Margie Lawrence.

For reservations, advanced sales and special theatre parties, call Tuesday thru Friday, 10-6 p.m., at 527-0816 or 527-1315. Seats are limited.

"Lena Horne: The Lady And Her Music"

The most astonishing event in recent theatrical history will come to an end on Wednesday, June 30th when Lena Horne: The Lady And Her Music ends its triumphant, record-breaking, award-winning, unpre-

cedented Broadway run at the Nederlander Theatre, 205 West 41st Street.

Why June 30th? It's Lena's 65th birthday, and plans are afoot for a gala final-performance celebration worthy of this great, great legend.



Lena Horne: The Lady And Her Music continues to play to standing-room-only audiences and could probably run on Broadway forever—or at least as long as Lena chooses to hang around.

But the musical will definitely close on June 30th, with no chance of another extension. (There have already been a couple of extensions of this "limited engagement" since its May 12th, 1981 opening.)

What more can be said about this staggering achievement which won a special Tony Award, a Drama Desk Award, a special citation of the New York Drama Critics' Circle, the Handel Medallion and two Grammy Awards? Just that it's the longest running one-woman show in Broadway history.

Black Theatre Form

Over 160 years ago, the African Grove Theatre was formed in the Greenwich Village area of New York and became the first black theatre company in the United States. Since then, Blacks have made major contributions to the growth and development of American theatre.

On Saturday, May 1, 1982, the Institute of Afro-American Affairs at New York University will host a one day conference: Black Theatre Forum: A Total Perspective, from 9:00 a.m. to 3:00 p.m. at Loeb Student Center, 566

Harbor, and the standees against which every future one-person show will be measured.

IMPORTANT: Seats are currently on sale at the Nederlander Theatre box office for all performances through May 9th. Seats for performances through June 29th are on sale by mail order only. The June 30th gala birthday-performance is completely sold out.

Lena's words, at this time of triumph are directed to the audiences and critics who have loved her show, "You now know how to make an old lady feel great!"

Lena Horne: The Lady And Her Music is produced by James M. Nederlander, Michael Fraser and Frank Walker in association with Sherman Sound and Jack Lawrence.

LaGuardia Place, opposite Washington, Square Park in Greenwich Village.

The conference will feature a panel discussion and workshops on six different topics of concern to the theatre community. Noted actor and director, Orlan Davis will deliver the keynote address and serve as panel moderator. Workshop speakers and Forum panelists include Barbara Ann Teer on directing, James V. Hatch on Black theatre history, Gloria Foster on acting, Felix Cooby on stage costume design, Wanda King on producing, Alice

Childress and Paul Carter Harrison on playwriting and A. Faye Bailey on criticism. Orlan Davis, producer and host of the public affairs talk show, "Black Conversations," WPIX-TV New York, will deliver the

introduction.

Black Theatre Forum: A Total Perspective will provide a historical panorama of the contributions of Blacks to the American theatre, examining both the past

and present status of Black theatre, leading to a major focus on the problems and options for Black theatre in the 1980s and beyond.

The conference is open to the theatre community as well as the general public.

Tickets are \$6.55, \$3 for registration information, contact the Institute of Afro-American Affairs, New York University, 209 Mercer Street, Suite 601, New York, NY 10001; 212-948-7095.

N.J.

Voices of Jazz

The Newark Boys Chorus & the Jazz Ensemble Livingston College, Rutgers University will perform in *Voices of Jazz*. The New York Premiere at Saint Peter's Church is on April 24, 1982. Tickets, music-education fund-raiser of the Newark Boys Chorus School are responsible for the "Voices of Jazz" and the History of Jazz provided by the association of the Newark Boys Chorus and the Jazz Ensemble.

"Voices of Jazz" is made possible through a gift from Mr. and Mrs. William B. O'Byrne. The group will be available for

touring after the premiere. Paul Jellison, composer and associate professor of music and director of the Jazz Ensemble at Livingston College, Rutgers University in association with Dr. Gaylord W. French, music-education fund-raiser of the Newark Boys Chorus School are responsible for the "Voices of Jazz" and the History of Jazz provided by the association of the Newark Boys Chorus and the Jazz Ensemble.

TUI To Stage Cope

Back by popular demand, the successful TUI production of "Don't Bother Me I Can't Cope" a musical entertainment by Mike Grant, conceived by Vinnie Carroll, will be performed for a limited engagement at the Gladys Hylman Jones Auditorium, corner of Lyons Ave. and Clinton Pl., Newark, N.J. The engagement runs April 22 through April 25. Performances are 1 p.m. and 7:30 p.m. April 22 and 12:30 p.m. April 24th and 2:00 p.m. and 7:30 p.m. April 25th.

"Don't Bother Me I Can't Cope" is TUI's second touring production of its 1981-82 Season, "Sam-Art: Whodunnit" "Home" was first.

"Cope" started as part of the TUI showcase season and soon moved to the touring season and most of the same cast that created the successful run in November of last year. Included in the cast are Denise Carter, Charles Stewart, C'Esther Burrell, Elaine Beecher, Gary-Elle Fraser, Cliff Teton, Ali Shabazz, Glenn Fleming, Thomas Fosse, Jr. and Bernice Hall.

Tickets are available at the TUI Box Office, 1032 Broad St., between 11:00 a.m. and 6:00 p.m. Monday through Friday. Reserved seats are \$8.00 and General Admission seats are \$6.00, and are on sale now. For further information, call (201) 796-0407.

Quality is Job 1



**"We want to
fit everything
together as it
was designed."**

JOHN JACKSON
Fender Fitter,
Wixom, Michigan,
Assembly Plant

Ford Motor Company talks about quality, and the people on the assembly line make it happen.

We use special gauges and measuring devices to check the fender and door fits of every car that comes down the assembly line to make sure they meet the designers' exact specifications.

But even more than that, quality comes from careful attention to detail.

There's a new spirit at Ford Motor Company. And everyone is involved—from the man in the corner office to the people on the assembly line.

This dedication to quality is already paying off. Overall, a 25½ year-to-year improvement in quality, as reported by our new car owners.

At Ford Motor Company,
Quality is Job 1.



Ford
Mercury
Lincoln
Ford Trucks